



TRIBAL ART
SOCIETY

Mondayday
January 27th
2025

CIVILISATIONS



SPECIAL EDITION

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WHO WE ARE

The Tribal Art Society features an online catalogue every month listing quality works of Tribal art that have been thoroughly vetted by our select members, who are the in-house experts.

In collaboration with our partner, Civilisations we present this exclusive catalog showcasing a selection of items from their participants.

  /TribalArtSociety

Cover Image: detail of a
Korwar neckrest. Presented
by Bruce Franck on p. 28

01

MONPA MASK

Citipati mask

Monpa

Border area Arunachal Pradesh
and Bhutan

18th / 19th century

Height: 20 cm

Provenance:

Old US collection

Louis Nierijnck

Price on request

This fragmentary skull mask of Citipati is a reminder of the impermanence of life and the eternal cycle of life and death. Citipati is a protector of Tibetan Buddhism, and his mask is used in traditional Cham dance-rituals.

The glossy patina of the reddish wood indicates intensive use and handling for over a long period of time

OBJECT PRESENTED BY:

Louis Nierijnck Primal Art

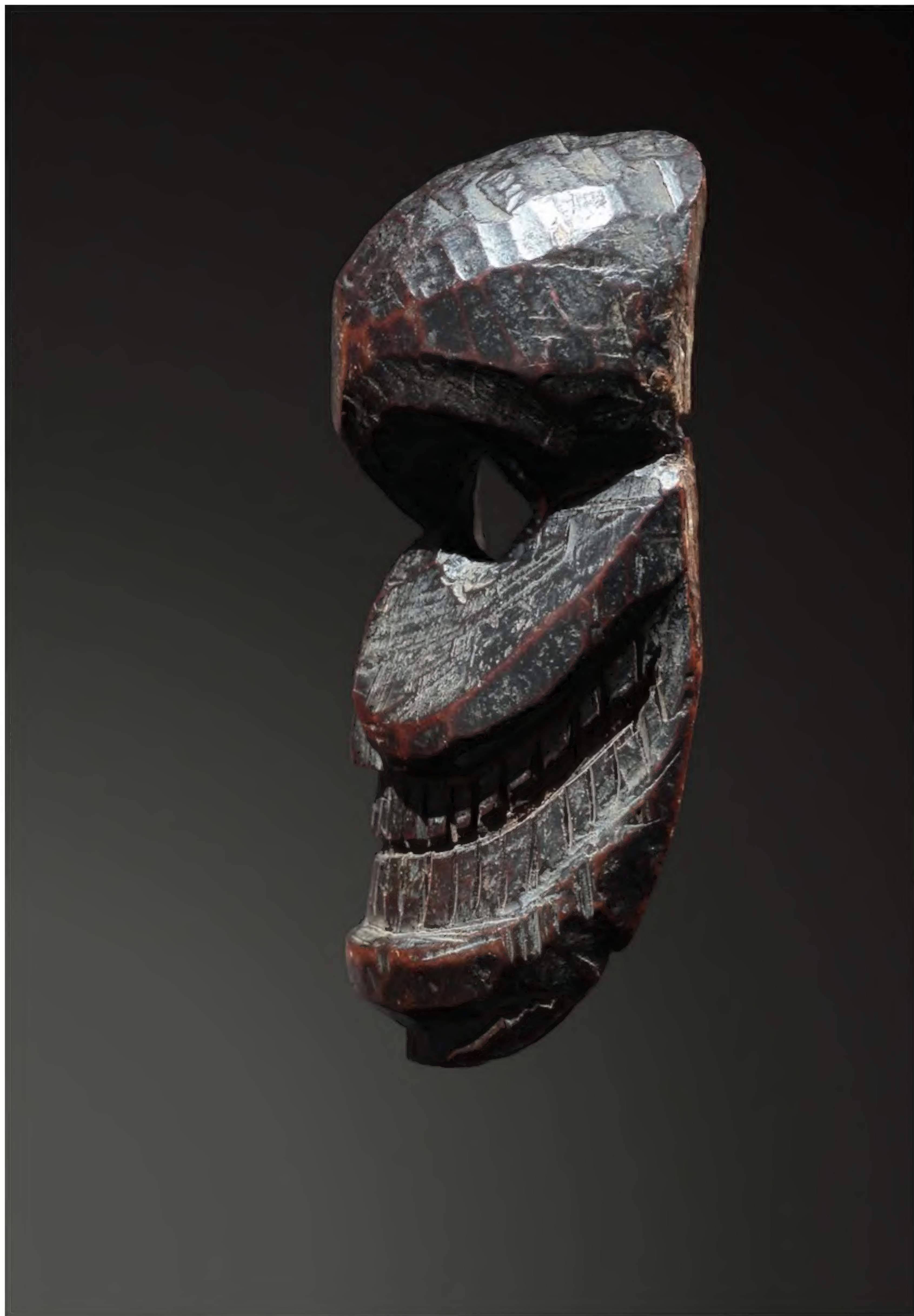
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02

DAYAK BOARD

Work Board with Mask, Kapuk Ayam
Kayanic Dayak
East Borneo, Indonesia
19th-early 20th century
Height: 63 cm
Publication:
"Indonesian Tribal Art", 2015, pg. 287
Price on request

OBJECT PRESENTED BY:

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03

DAN MASK

Deangle/Tonkogle mask

Dan

Liberia

Ivory Coast

Early 20 century

Height: 26 cm

Provenance:

Private collection, United Kingdom
(acquired by descendance)

Price on request

OBJECT PRESENTED BY:

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04

DJIMINI MASK

Siginkura-ayna mask

Djimini/Ligbi

Ivory Coast

Early 20th century

Height: 41 cm

Provenance:

Sotheby's, London,

Important Tribal Art, 1986

Private collection, United Kingdom

(acquired by descendance)

Price on request

OBJECT PRESENTED BY:

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05

KAKEMONO WITH A POEM ON CUCKOO AND A PAINTING OF TREES BENEATH THE MOON

Hanging scroll

Otagaki Rengetsu (1791-1875) and
Wada Gozan (1800-1870),
signed Rengetsu and sealed
Shuku

Japan

Edo period

19th century

ink on paper

Scroll: 122 cm (h.) x 55 cm (w.)

Painting: 29 cm (h.) x 46 cm (w.)

Tomobako (wooden box)

Price: 2.300 euros

OBJECT PRESENTED BY:

Gregg Baker Asian Art

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Tomobako (wooden box), inside lid inscribed with possibly a collector's name Kanjuan Chinka? with a seal. A paper inside the box inscribed Kyoto Yamamoto Yokodo kinso [mounted by Yamamoto Yokodo in Kyoto]

<i>Hototogisu</i>	While I wait to hear
<i>ima hitokoe to</i>	one more song of
<i>machishi ma ni</i>	the little cuckoo,
<i>shirami hatetaru</i>	dawn is breaking
<i>ariake no tsuki</i>	and the moon comes to fade

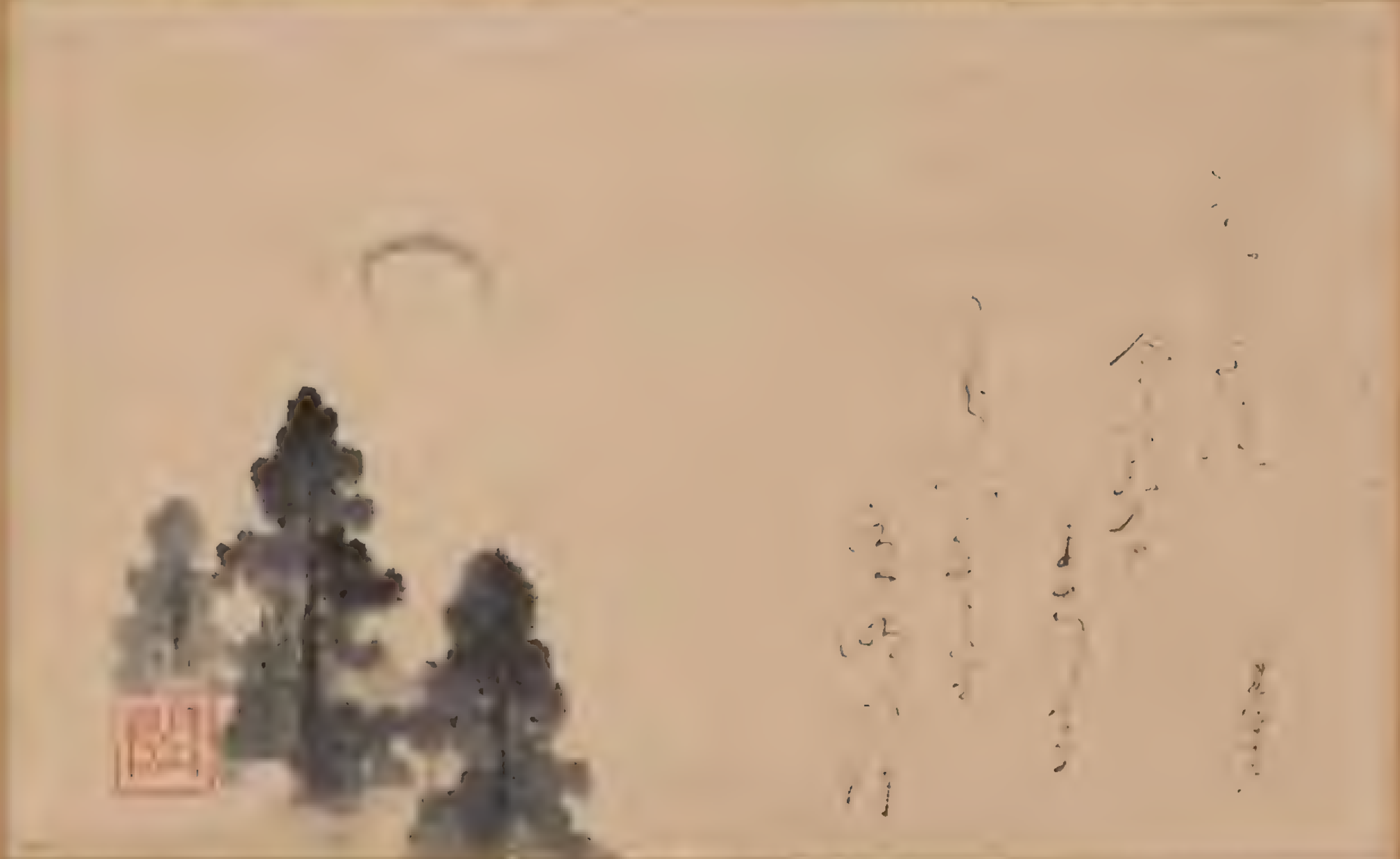
Otagaki Rengetsu composed this verse from the perspective of a traveller who was cold-heartedly rejected at an inn. Unable to sleep under a roof, she had to sleep outside. Seeing cherry blossom in full bloom under the moonlight, she interpreted her situation as an unexpected gift. This is one of the most representative poems by Rengetsu as there are multiple ceramic works and paintings with this poem known.

Rengetsu was in her lifetime a Buddhist nun, poet, calligrapher, potter and painter. Shortly after her birth in Kyoto to a samurai family with the surname Todo, she was adopted by Otagaki Mitsuhsa who worked at Chion'in, an important Jōdo (Pure Land) sect temple in Kyoto, and was given the name Nobu.

In 1798, having lost her mother and brother, she was sent to serve as a lady-in-waiting at Kameoka Castle in Tanba, where she studied poetry, calligraphy and martial arts, returning home at the age of 16 to marry a young samurai named Mochihisa. They had three children, all of whom died shortly after birth; in 1815 Mochihisa also died.

In 1819 Nobu remarried, but her second husband died in 1823. After enduring the tragic loss of two husbands and all her children, Nobu, only 33 years old, shaved her head and became a nun, at which time she adopted the name Rengetsu (Lotus Moon).

Handwritten text in a decorative border at the top of the page.



Handwritten text in a decorative border at the bottom of the page.

She lived with her stepfather, who had also taken vows, near Chion'in. After his death in 1832 Rengetsu began to make pottery, which she then inscribed with her own *waka* (31-syllable classical poetry) and sold to support herself.

In 1875, having led a long and exceptional life, Rengetsu died in the simple Jinkōin tearoom in Kyoto where she had lived and worked for ten years. Jinkōin Temple is a Shingon School temple (Esoteric Buddhism); Rengestu was ordained as a nun in the Pure Land School (Jōdo Shū) but she also studied and practiced Zen and Esoteric Buddhism.

The delicate hand-built tea utensils that Rengetsu inscribed with hauntingly beautiful poems are unique combinations of poetry, calligraphy and pottery; they were as highly prized in her own lifetime as they are now. Rengetsu is also known to have inscribed her poems on utensils made by other Kyoto potters. In addition to ceramics, she also produced numerous *gassaku* (jointly created artworks) in the form of paintings, hanging scrolls, and calligraphic works with fellow literati artists and writers.

This hanging scroll is a collaboration between Rengetsu and her close friend, Wada Gozan. Gozan was a monk and painter of the late Edo period. He was originally from Osaka, but at the age of 42 he

lost his wife and became a priest in Kyoto, taking the Buddhist name Gesshin (Moon mind). He later became the chief priest of Jinkōin Temple where Rengestu lived in her later life. Gozan took on the successive monk names of Gesshin, Ashuku and Kūsō. The seal on this painting reads 'shuku', which is taken from his monk name 'Ashuku'.

As an artist, Gozan studied under Mori Tetsuzan (1775-1841), an accomplished Maruyama-Shijō School painter in the line of Maruyama Ōkyo. Gozan's master, Tetsuzan, died at around the same time as Gozan's wife passed away, no doubt influencing his decision to join the temple in Kyoto. During a time of famine, Gozan drew pictures of the bodhisattva Kannon, the Buddhist embodiment of compassion, and sold them to provide food to the poor. On another occasion, Rengetsu and Gozan also created 100 images of Kannon to support victims of flood. Though primarily a painter, Gozan also wrote *waka* poems.

Works by Rengetsu can be found in the collections of various museums including: The Tokyo National Museum; The Metropolitan Museum of Art, NY; the Michigan Museum of Art; Los Angeles County Museum of Art; Smithsonian's National Museum of Asian Art, Washington DC; Asian Art Museum, San Francisco; Art Gallery of South Australia, Adelaide; Museum of Far Eastern Antiquities, Stockholm.



06

KAYAPÓ CLUB

Kô Kangã Snake War Club
Kayapó/Karajá
Para Province, Brazil
Late 19th/early 20th century
Hardwood, fibre, cordage
148,5 cm x 9,5 cm
Price: 1.800 euros

Both the Kayapó and Karajá peoples used this type of club. The wrapping on the handle indicates it was used for warfare, not hunting, and the design of the weaving refers to the pattern of a snakeskin, thus the name, *kô kangã* snake club.

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07

KORWAR NECKREST

Neckrest

Korwar

Geelvink Bay, West Papua

19th-early 20th century

Length: 21 cm

Height: 12,7 cm

Provenance:

Van Lier collection, Amsterdam

Christies Amsterdam, 1997, "The Van Lier collection", lot 180

Publication:

"Indonesian Tribal Art" pg. 318

Price on request

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08

INDONESIAN HANGING

Ceremonial Hanging

Lampung, Sumatra

Late 19th/early 20th century

Wood with remnants of paint and
gilding glass, beads, cowries

134,5 cm x 56 cm

Price: 4.500 euros

This rare and unusual hanging with ship motifs, was probably used in the same manner as the well known ship cloths, palepai. It would have been displayed in an aristocratic household or at a temple for important rites of passage and times of transition.

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09

LOBI STOOL

Stool

Lobi

Mali

Early 20th century

Height: 48 cm

Provenance:

Justin Barthels, Maastricht

Louis Nierijnck

Price on request

Beautiful, aged stool for high-ranking man. Please note the chubby cheeks of the head, showing the tension needed to carry a heavy load.

The glossy patina of the reddish wood indicates intensive use for over a long period of time

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10

**SIX-FOLD PAPER SCREEN
WITH ABSTRACT
CALLIGRAPHY "AUTUMN
LEAVES"**

Signed by Ryoji Koie
and seal by Ryoji Koie

Japan

Heisei 23 (2011)

21st century

Painted in ink on a hakura (silk on gold)
ground

172,5 cm (h.) x 381 cm (w.)

Price on request

OBJECT PRESENTED BY:

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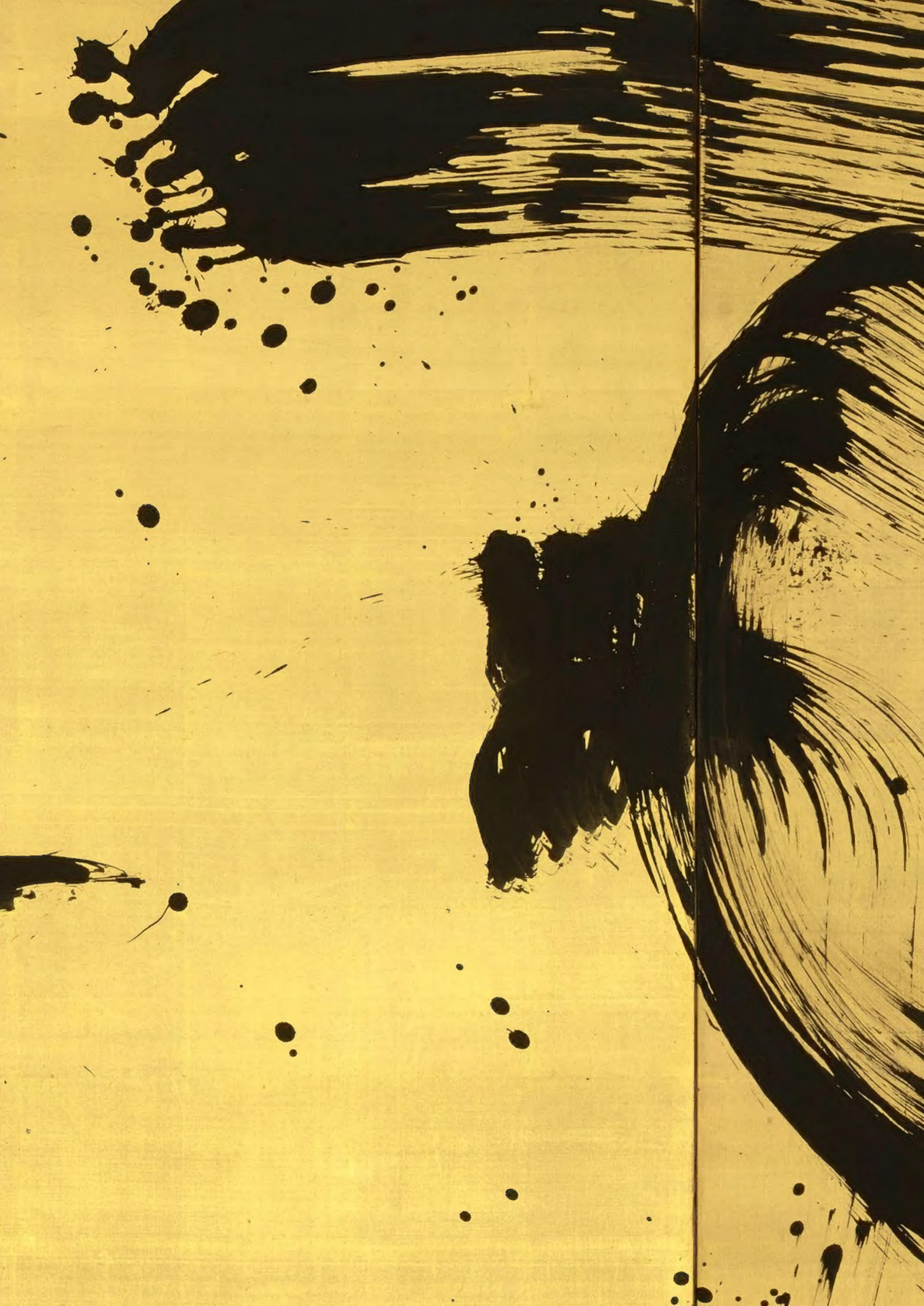
W.: www.japanesescreens.com

This contemporary painting by Ryoji Koie (1938 - 2020) is a clear example of the artist's ebullient personality. Although famous for his ceramic art, he never misses the opportunity to surprise his admirers by betraying their expectations and producing something different, be it in ceramic or another medium.

The calligraphy writing of "autumn leaves" captures the characteristic rhythm that the artist is known to use while creating in his studio in Tokoname. In order to cope with his extremely busy schedule and continue to produce work, Koie has said that he drinks, creates and sleeps cyclically at irregular intervals. "I don't work without drinking. So I do my job while drinking, and when I get tired from drinking too much, I go to bed. Then, when I wake up, I start drinking and working. I keep on repeating that." Interview by Yokoya Hideko 2002

Ryoji Koie was born in Tokoname City, Aichi Prefecture in 1938 and is considered one of Japan's most innovative and avant-garde ceramicists. He has exhibited and participated in numerous workshops around the world with a flexible attitude and a power transcending international borders.

Apart from his well-known clay ceramics rendered in the classical Oribe-style with its green copper glaze, Koie is famous for adopting a variety of styles and art disciplines, from happenings with raw earth to significant works of social commentary which raise the eyebrows of the traditional ceramic establishment. He enjoys innovation whether through his paintings or via the surface of his pots. It is in this flexible approach between materials and styles that he shows his rebellious character. While his work reflects all the pleasure and value associated with the Japanese sense of beauty, there is in them a break with tradition.



Koie started producing his own pottery in 1957 soon after graduating high school and before entering the Tokoname Ceramic Art Institute. During his busy career he has won numerous awards:

3rd Prize in the Contemporary Japanese Ceramics Exhibition (1962)

Point and Line accepted, Asahi Ceramic Art Exhibition (1963-69)

Japanese Contemporary Craft Art Exhibition (1963-64)

Grand Prix, 3rd Biannual International Ceramics

Exhibition, Vallauris, France (1971) 3rd Oribe Award (2001)

Chunichi Cultural Award (2005)

Gold Prize, the Japan Ceramic Society Award (2008)

Koie has travelled extensively and has produced works in America, Britain, Italy, Mexico and South Korea. A member of the International Academy of Ceramics (IAC) since 1980, his work has been exhibited in the Smithsonian Museum in Washington, D.C., the Victoria & Albert Museum in London, the Centre National de Georges Pompidou in Paris, the Metropolitan Museum of Art in New



York and the Seoul Metropolitan Museum of Art. In 2002 he completed building a twenty-meter anagama (single-chamber kiln) in his hometown Okujo in Tokoname, which was specifically made to fire uneven ceramics.

Works by the artist can be found in the collections of: Victoria and Albert Museum, London; New South Wales Art Gallery, Australia; Hiroshima City Museum of Contemporary Art; Idemitsu Museum; Kyung Sung University Museum, Pusan; Metropolitan Museum of Art, Seoul; Musée Ariana, Geneva; Museo internazionale delle Ceramiche,

Faenza, Italy; Museum of Fine Arts, Gifu; Museum of Modern Art, Buenos Aires; The National Museum of Modern Art, Tokyo; The National Museum of Modern Art, Kyoto; National Gallery of Victoria, Australia; River Retreat Garaku, Toyama; Seoul Museum of Art; Tokoname City Hall, Aichi; Yamaguchi Prefectural Museum of Art.



